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The

Realm of Fancy

Poem by

John Keats

Composed for

Chorus, Solo voices & Orchestra

by

John Knowles Paine.

Op. 36.

75¢ nett.

Boston: Arthur H. Schmidt 146 Tremont St.

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THE REALM OF FANCY.

Words by KEATS.

Composed by JOHN K. PAINE, Op. 36.

Allegretto. (♩=80.)

PIANO. *pp* *espressivo.*

(♩=88.)

pp

(♩=100.)

cresc.

A

f

Red. * *Red.* *

SOPRANO.

Ev - er let the Fan - cy roam, — Pleas - ure

CONTRALTO.

TENOR.

Ev - er let the Fan - cy roam, — Pleas - ure

BASS.

Lead. * Lead. * Lead. *

dim.

B

nev - er is at home:

dim.

nev - er is at home:

mf

At a touch sweet pleasure melt-eth,

dim.

mf

mf

Like to bubbles when rain pelt - eth; Then let wing'd Fan - cy wander

Let wing'd Fan-cy wan - der

Then let Fan - cy wan - der thro' the

Thro' the thought still spread be - yond her: O - pen wide — the

be - yond — her:

Thro' the thought still spread be - yond her: O - pen wide — the

thought still spread beyond her:

The image displays a musical score for the song "The Clouds" by Franz Schubert. It is a two-page spread from a music book. The top page features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with the lyrics "mind's cage door, She'll dart forth and cloud -" and is marked with a forte (ff) dynamic. The piano accompaniment consists of a right hand playing a melody and a left hand playing a bass line. The bottom page continues the vocal line with the lyrics "She'll dart forth, and cloud -" and the piano accompaniment. The vocal line is marked with a forte (ff) dynamic. The piano accompaniment continues with a right hand playing a melody and a left hand playing a bass line. The score is written in G major (one sharp) and 4/4 time. The lyrics are printed below the vocal line. The piano part is written for a grand piano, with the right hand and left hand staves clearly indicated. The score is a two-page spread, with the first page on the left and the second page on the right. The lyrics are printed below the vocal line. The piano part is written for a grand piano, with the right hand and left hand staves clearly indicated. The score is a two-page spread, with the first page on the left and the second page on the right.

ward soar. O sweet Fan-cyllether loose; — Sum-mer's

ward soar.

ward soar.

Ped. *

mf

A. B. S. 256 12

joys are spoilt by use,

mf

And th'en-joy-ing of the Spring—

mf

p.

D *f*

Autumn's red-lipp'd

f

Fades as does its blos-som-ing:—

f

f *

fruit - age too, Blushing thro' the mist and dew, the

f Autumn's red-lipp'd fruit-age too, Blushing thro' the

f Blushing thro' the mist

dim. *p* *pp*
mist and dew, Cloys with tast-ing, cloys with

dim. *p* *pp*
mist and dew, Cloys with tast-ing, cloys with

and dew,

dim. *p* *pp*

First system of musical notation. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts have lyrics: "tast-ing: What do then? What do". The piano accompaniment features chords and some melodic lines. Dynamics include *f* and *ff*. There are also accents (^) over some notes.

Piano accompaniment for the first system. It shows the right and left hand parts with chords and melodic lines. The right hand has some complex figures, including triplets. Dynamics include *ff*. There is a *Red.* (Ritardando) marking at the end.

E
Piu mosso. (♩=120.)

Second system of musical notation. It consists of four staves: two vocal staves and two piano staves. The vocal parts have lyrics: "then? Sit thee by the in-gle, When the sear fag-got bla-zes bright,". The piano accompaniment features chords and some melodic lines. Dynamics include *f*. There are also accents (^) over some notes.

Piano accompaniment for the second system. It shows the right and left hand parts with chords and melodic lines. The right hand has some complex figures, including triplets. Dynamics include *f*. There is a *Piu mosso. (♩=120.)* marking at the beginning.

dim. *p*

Spir - it of a win - ter's night, When the sound - less earth is

dim. *p*

Spir - it of a win - ter's night, When the sound - less earth is

cresc.

muf - fled, And the cak - ed snow is shuf - fled From the ploughboy's heavy

cresc.

muf - fled, And the cak - ed snow is shuf - fled From the ploughboy's heavy

cresc.

shoon; — When the Night — doth

f When the Night

shoon; — When the Night — doth

When the Night

f Led. *

Led. *

Led. *

meet the Noon — In a

ff *pp*

meet the Noon —

ff *pp*

ff *pp*

ff *pp*

cresc. e stringendo.

dark, dark con - spir - a-cy to ban - ish

pp

In a dark, dark con - spir - a-cy to

pp

cresc. e stringendo.

cresc. e stringendo.

G
Piu Allegro. (♩=144.)

f
 E - ven from her sky. Sit thee

f
 ban - ish E - ven from her sky. Sit thee

Piu Allegro. (♩=144.)

f

there, and send a broad, With a

there, and send a broad, With a

Ad. * Ad. * Ad. *

mind self o - ver awed, With a

mind self o - ver awed, With a

Ad. *

With a mind self - o - - ver -

mind self - o - - - - ver - -

Acc. * Acc. *

- awed,

Fan - cy,

- awed, Fan - cy, high -

Fan - cy, Fan - - - cy,

Acc. * Acc. *

Musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are: "Fan - cy, high - com - mis - sion'd: Send her! She has high com - mis - sion'd: Send her! She has". The piano part features a bass line with notes and rests, and a treble line with chords and arpeggios. Dynamics include *ff* and *f*. There are also accents (^) and a *V* marking.

Piano accompaniment for the first system, featuring a treble and bass staff. The treble staff has a complex, arpeggiated texture. The bass staff has a simpler, more rhythmic accompaniment. Dynamics include *ff* and *f*. There are also accents (^) and a *V* marking.

Musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are: "vas - sals to at - tend her: ritard. a tempo. ritard. a tempo. ritard. a tempo.". The piano part features a bass line with notes and rests, and a treble line with chords and arpeggios. Dynamics include *ritard.* and *a tempo.*

Piano accompaniment for the second system, featuring a treble and bass staff. The treble staff has a complex, arpeggiated texture. The bass staff has a simpler, more rhythmic accompaniment. Dynamics include *ritard.* and *a tempo.*

Piano accompaniment system 1. Treble and bass staves. Treble staff has a *v* (accents) marking. Bass staff has a *L.H. p* marking.

Piano accompaniment system 2. Treble staff has a *mf* marking. Bass staff has a *L.H.* marking.

Piano accompaniment system 3. Treble staff has a *p* marking. Bass staff has a *rall.* marking.

SOPRANO SOLO.

Soprano solo system 1. Treble staff. *Con moto. (♩=72.) (2 beats.)* She will bring, in spite of

Soprano solo system 2. Treble staff. frost, Beau - ties that the earth hath lost;

She will bring thee, all to-gether, All de-lights of sum-mer weather;

f ritard. a tempo.

All the buds and bells of May. From

f ritard. *p* *p* L.H. L.H.

*Red. ** *Red. **

ritard. a tempo.

dew-y sward or thorn-y spray;

ritard.

a tempo.

pp *rit.* *pp*

*Red. **

a tempo. All the heap - ed

Au - tumn's wealth, — With a — still, mys -

te - rious stealth; She will mix these pleas-ures up Like

f *ritard poco.* three fit wines in a cup, And thou shalt quaff it:—thou shalt hear

K *a tempo.* *ritard.*

Dis-tant har-vest car-ols clear; Rus-tle of the reap-ed corn;

pp

a tempo. *ritard.*

Sweet birds an- - - them-ing the

p *L.H.* *L.H.*

Leg. * *Leg.* *

morn: *a tempo.* *ritard molto.* *a tempo.*

pp

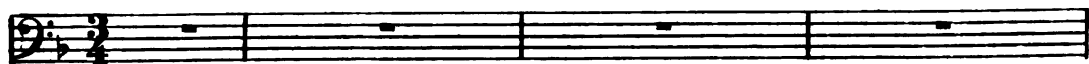
Leg.

ritard. sempre. *pp*

L.

BARITONE SOLO.

Andante con moto. ♩=80.



Andante con moto. ♩=80.



espressivo e sostenuto.



Thou shalt, at a glance, be - hold The dai - sy, be -



p cantabile.



- hold The dai - sy and the mar - i - gold;



SOLO.
espressivo e sostenuto.

White - plum'd lil - ies, white plum'd lil - ies and the

SOLO.

White - plum'd lil - ies, white plum'd lil - ies and the

first Hedge-grown prim - rose that hath burst;

first Hedge-grown prim - rose that hath burst;

ritard.

M. SOLO.

pp

Sha - ded hy - a - cinth,

pp

Sha - ded hy - a - cinth,

a tempo.

pp

mf

ritard.

CHORUS.

pp

Sha - ded hy - a - cinth, al - way

CHORUS.

pp

CHORUS.

Sha - ded hy - a - cinth, al - way

CHORUS.

cresc.

Sap - phire queen, sap - phire queen

cresc.

Sap - phire queen, sap - phire queen

a tempo.

pp

ten.

cresc.

N

CHORUS.

er, And ev' - ry leaf, and ev' - ry

CHORUS.

And ev' - ry leaf, ev' - ry leaf, and ev' - ry

CHORUS.

And ev' - ry leaf

dim. *p* *dim.*

flow - er Pearl'd with the self - - same

dim. *p* *dim.*

flow - er Pearl'd with the self - - same

dim. *p* *dim.*

Red. *

0

pp

show - er. _____

pp

show - er. _____

pp

*ped. * ped.*

*pp **

ritard.

Tempo 1?

pp

cresc.

f

ped. * *ped.* *

f

O sweet Fan - cy let her loose! _____

f

O sweet Fan - cy let her loose! _____

*Red. * Red. * Red. **

dim.

Ev' - ry thing is spoilt by use;

dim.

Ev' - ry thing is spoilt by use;

dim.

P *mf*

Where's the eye however blue —

mf

Where's the eye however blue —

mf

Where's the maid whose lip mature is ever new, Where's the

R. H.

L. H. *mf*

Doth not wea-ry? Where's the face One would meet in ev'ry place?

ev - 'ry place?

Doth not wea-ry? Where's the face One would meet in ev'ry place

face one would meet in ev - 'ry place?

Q *dim.* *pp*

Where's the voice, how-ev-er soft, One would hear so ve-ry

dim. *pp*

Where's the voice, how-ev-er soft, One would hear so ve-ry

dim. *pp*

cresc.

oft? Like bub - bles

cresc.

oft? Like bub - bles

cresc. *cresc.*

At a touch sweet pleasure melt - eth Like to

cresc. *cresc.*

when rain pelt - - eth. **SOLO.** Let, then

when rain pelt - - eth.

bub - bles when rain pelt - - eth.

ff *mf*

wing - ed Fan - cy find thee a mistress to thy

mf **SOLO.**

Fan - cy find thee a

mf **SOLO.**

Fan - cy find thee a mistress to thy

SOLO.

mf

R

mind:

CHORUS.

mf mind, Let, then wing - ed Fan-cy find Thee a mis-tress to thy

CHORUS.

mf

SOLO.

Ere the God of

SOLO.

SOLO.

mind Dul-cet-eyed as Ce - res' daugh - ter, Ere the God of

SOLO.

sf *dim.*

Tor - ment taught her How to frown and how to

sf *dim.*

Tor - ment taught her How to frown and how to

S **CHORUS.**

chide, Ere the God, the God of Tor - ment

CHORUS.

Ere the God of Tor - ment, Ere the God of Tor - ment

CHORUS.

Ere the God of Tor - ment,

f

Ere the God of Tor - ment,

3

cresc. *poco a poco string.*

taught her How to frown and how to chide: _____

cresc.

taught her How to frown and how to chide: _____

cresc. *poco a poco string.*

Ad.

ff

Break, _____ break, _____

ff

Break, _____ break, _____

ff

* *Ad.* * *Ad.*

break the mesh of the Fan - cy's

break the mesh of the Fan - cy's

The piano accompaniment consists of two staves. The right hand features a series of eighth-note chords, while the left hand plays a bass line with some triplets and rests. There are asterisks and 'Ped.' markings below the piano staves.

silk - en leash; Quick - ly break her pris - on -

silk - en leash; Quick - ly break her pris - on -

The piano accompaniment continues with similar patterns to the first system, including eighth-note chords in the right hand and a bass line in the left hand. It also includes 'Ped.' and asterisk markings.

T *Piu allegro.* (♩=144.)

string,

string,

And such joys

8.

Ped.

*

And such joys as these she'll

8.

as these

And such joys

And such joys as these, such

bring, And

And such joys

8. *marcato.*

This system contains four measures of music. The vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "And such joys", "And such joys as these, such", "bring, And", and "And such joys". The piano part includes a section marked "8. marcato." with a dotted line above it.

as these she'll bring.

joys she'll bring.

such joys she'll bring.

as these she'll bring.

8.

This system contains four measures of music. The vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "as these she'll bring.", "joys she'll bring.", "such joys she'll bring.", and "as these she'll bring.". The piano part includes a section marked "8." with a dotted line above it.

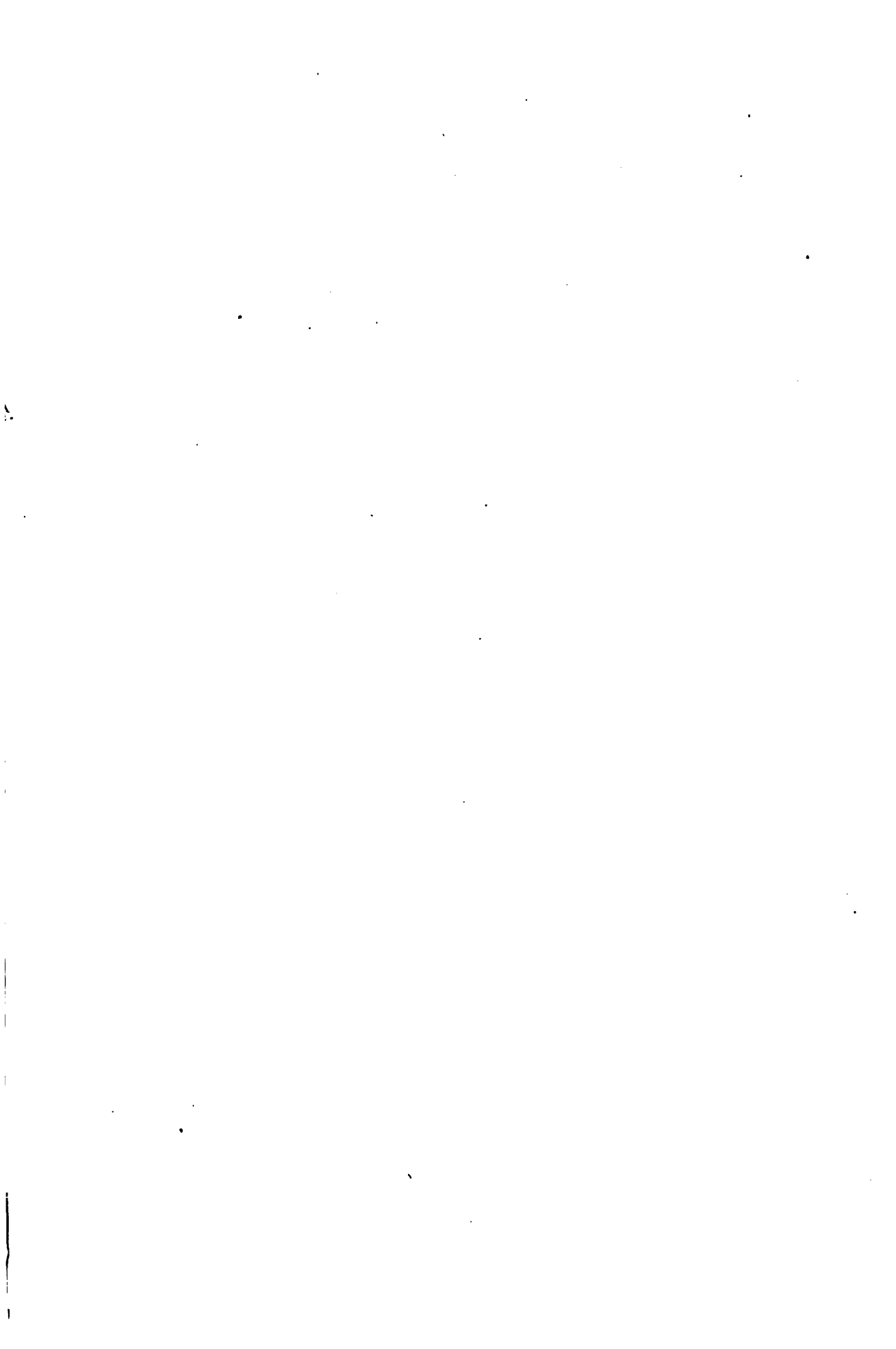
ritard. poco. *a tempo.*

is at home.

ritard poco. *a tempo.*

is at home.

8 *rit. poco.* *a tempo.* *stringendo.* *Ad.*



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